



EXCHANGE

Spain - Norge



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EXCHANGE

*understands life as a constant exchange.
"Life is EXCHANGE".*

EXCHANGE

suggests swaps among artists from different backgrounds, experiences and ways of understand art and life, with the last proposal to enrich each other in all aspects. The result of this exchange is sharing and showing to the audience with live art performances from the first ideas, all the documentation and the work in progress. The intention is creating a creative space for reflecting about the differences and similarities of the cultural, social and generational contexts among all involved artists through art, performance, creation, communication... life.

EXCHANGE

reflects upon Communication and Interpretation, taking the performance as the base of this research.

EXCHANGE

is an alive project, getting growing and changing all the time, and its makes real in different formats, places and artists.

EXCHANGE

takes live art, action or performance art as the main idea of this research, exchanging creative processes as "scripts of performances", including art live, photography, video and spoken-word.

About Exchange

By Domix Garrido

April 2014, Madrid

When an aware artist is going to start a collective creative process usually may arise two questions: The first one is if he/she could rise the challenge with the partner, and the second one if she/he could be able to put the ego apart for aiming at the community and for the creativeness itself.

In performance art the artist usually works alone, with some artistic exceptions of duos and groups. When the artist creates and conceives the actions, normally does not plan the intervention with the other with the same grade of responsibility. In any case, he/she could predict the audience reaction, interact with them or even ask for collaboration, but he/she does not share the creative control of the piece.

In this kind of exchanges, the challenge is bigger because without knowing each other and without a previous work, two artists join together by random, they display their will, their body, their knowledge, and their time to achieve the same goal without any planning. That is why the disorientation is higher because the artists do not control and manage the creation through any expected side, there is not a defined goal but a daily intention that is fitting and evolutionating every moment. Precisely here lies the value of this research: the experimental creation.

The incredible thing about this Exchange arises when, in a spontaneous way, appears unequivocally signs that indicates clearly which one is the way.

In this Project the process has been fluid, natural, and in all the aspects generously creative. If we analyze the situation, this has not been without consequences some extravagant component: two artists, but firstly two people, that they live in the two sides of Europe, North and South, after an intense convivence sharing a creative process together, they are able to make a piece of art together, able to present in front to the audience as result of the the end of the process, an work, piece, composition or generated situation, that reflects faithfully the high level of correspondence between the two realities.

The genuine experience comes to respond to these questions:

Have we been able to share the same creative target from so different perspectives?

Could we implement to our creative process by our own the things that we learnt together?

What could we do to spread out over time and in the distance this artistic flow?

Notes on Exchange

By Tanja Thorjussen

April 2014, Oslo

On the 29th of March 2014 the four Spanish artists, Sergio Muro, Ana Matey, Isabel Leon and Domix Garrido, arrived in Oslo with suitcases full of ideas, Spanish food and material for creating performances. We met up for dinner and immediately started to exchange ideas and cultural experiences. Three of the four Norwegian artists from Performance Art Oslo -PAO Ida Grimsgaard, Franzisca Siegrist and Inger-Reidun Olsen were present while the 4th, Susanne Irene Fjørtoft from PAB was on her way from Uganda, via Bergen to Oslo and would arrive the next day.

Since my role in PAO is an organizational one and not the artistic, I was fortunate to be part of this project from the sideline; observing the artists as they developed their joint performance in different stages.

The next day, when all the artists were present, we started to introduce each other with artists talks so we could have a better understanding of each artist's background. It is always interesting to hear what artist's topics and practices are like, what materials they use and background they have. We then decided to choose the Norwegian-Spanish duos by random. This resulted in Domix and Susanne, Isabel and Franzisca, Sergio and Ida as well as Inger-Reidun and Ana.

After the selection, the four pairs immediately started to work on their performance through improvisations using various materials and tools such as string, funnels, rocks, wigs, plates, beans, paper and their own body-movement. The act of creating a performance is sometimes of a mysterious nature for the outsider. Where does the ideas come from and why did the artist choose this material? A lot comes from play and improvising, and also from experience in what material speaks to the artist.

There are many ways to create a performance when you work in a duo, the artist can for example write a work to each other and perform that individually, or do a parallel performance with the same or different actions, or do somebody else's performance.

In this exchange project however, all the artists chose to work together on the development of these new performances. By using materials, objects and movement they improvised in searching for expressions and very much created the performance in the collaborative process.

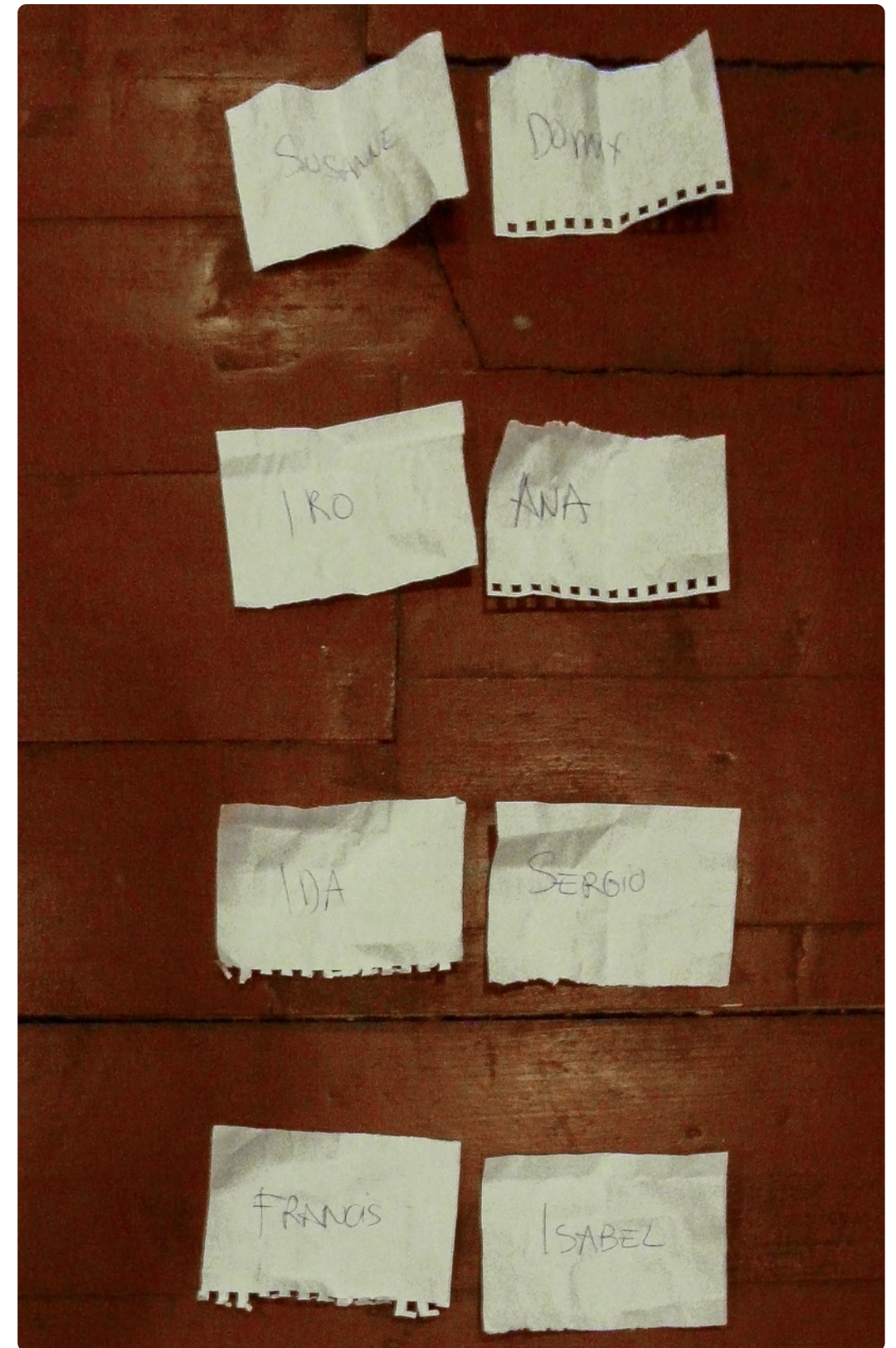


Photo : Domix Garrido



When two individual artists work together with their background and artistic practice, one has to be open for new approaches and be willing to give and take. The success of any performance is therefor not only based on the final act, but also how well and in what way the artists communicated during the given 5 days they where able to work.

In a way, a performance created by two artists during one week becomes a compromise, and an experiment, and is maybe just as valuable for the artist after the final day. What we, the public, see is a communication attempt and maybe a beginning for further dialog.

“The dinner” video

Video: MATSU

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interactive contents on iBook version.
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Isabel León
Franzisca Siegrist

Photo: Monika Sobczak



Isabel León

Artist, independent cultural manager and teacher. Bachelor in Fine Arts, Valencia Polytechnic University. Valencia, Erasmus Scholarship in Athens, Valencia Polytechnic University Scholarship in La Habana and Master in Art Production and Research in Granada University.

Her work has evolved from photography and video to performance art, discipline that she is dedicated since 2007 almost exclusively. She conceives artistic creation as an act closely linked to life, so that her works need, inexorably, be sincere and connected to her feelings, thoughts and deepest emotions.

She is interested in performance art because its interaction with the public and how it contributes for the work to exist, making them the protagonist of her performances, austere in terms of techniques and materials needs. Often, her performances are displayed as games or challenges in which experiencing situations or sensations to help to dilate limits.

She has taken part in numerous performance festivals and events, such as, Exchange España-Norge (Oslo, 2014), Sierra Centro de Arte (Huelva, 2014), Abierto de Acción (Cartagena, 2014, Jaén, 2013, Murcia 2011), Artón (2012/11), PoesiAcción! (Instituto Cervantes de Berlín, 2011), Festival Cabezabajo (Granada, 2011), NauEstruch (Barcelona, 2010), Art d'acció (Valencia, 2010), Acción!MAD09 (Madrid, 2011/09), Influxus I y II (Museo Vostell Malpartida, Cáceres, 2007/09), La Muga Caula 4 and 5 (Girona, 2008/09), Sinergia (Girona, 2008) and Radio de Acción (Huelva, 2008). In this year 2014 she'll work in Canadá in July and in Finland in Autumn, both experiences with Ana Matey and the EXCHANGE Project.



Franzisca Siegrist

Born in Switzerland, and raised in Spain.

She studied fine arts at the University of La Laguna and the Polytechnic University in Valencia where she studied performance art with Bartolomé Ferrando. She works with objects, installations, and basically with performance art.

She is also co-founder and chair of the artist run initiative PAO - Performance Art Oslo, and has shown her work in several European countries, in Asia and in USA.

Nowadays she lives and continues her work in Oslo, Norway.



“Vigna Mungo Dance” video

April 2014. Atelier Nord ANX, Oslo, Norway. Isabel León & Franzisca Siegrist

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interactive contents on iBook version.
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Vigna Mungo Dance

Action by Franzisca Siegrist and Isabel León.

Duration: 35 minutes.

ABSTRACT: A transformable, musical and containing space. Several notable features. A choreography for two. "Vigna Mungo Dance" is an action created from attentive to formal and structural elements, with special attention to the sound, where the idea of the other person's need is necessary for the action to be carried out.

ELEMENTS: Black fabric 4m x 2.80m, 1 large suitcase, 8+8 white small plates, 2 glass bottles, 1 kilo of small black lentils (Urad Lentil or Vigna Mungo), gray and green wool thread, 2 sticks, glasses with clear glass and 2 funnels.



Photo: Monika Sobczak



Photo: Monika Sobczak

After several improvisational exercises using elements that both had contributed with, we went leaning towards some actions and discarding others. One characteristic marking this choices, was the sound generated by the different elements; created by the black lentils falling on the dishes, on the funnel and into the glass bottle, over the glasses, or just falling on the fabric; the suitcase rolling on the floor, rubbing our feet on the fabric... In addition to the sound, the choice of the elements for the performance was based on objects that created a clean and subtle plasticity, with black and white as the dominant colours.



We decided to start "playing" with these elements, creating small actions that were subsequently modified, discarding or adding to the piece we decided to show.

The structure of the action is circular; it begins and ends the same way with an essential element (the suitcase): action that incorporates the general image of Exchange España-Norge, it is necessary to transit, move and travel, to get to where the other person is to meet and create together. The idea of linking, sharing, and helping or to need each other was there from the beginning, and presents the main concept of this work.



Photo: MATSU

Isabel León objects



Francisca Siegrist objects



Development of the action

The action begins with the host artist Franzisca, pulling a suitcase where the visiting artist Isabel is inside. This suitcase is present already in the project from Spain, as it is the protagonist of the action "Suitcase to Oslo" by Isabel for EXCHANGE España-Norge project.

Both artists get close to the action space, where the elements are previously placed. They start balancing on a pile of 8 small white plates placed on the two opposite ends of the fabric. They collect the end of a wool thread placed on the ground and then begin to roll it on a stick, creating a cocoon until the wool is finished, the thread tightens and they drop it on the ground.



"Suitcase to Oslo" video
Isabel León 2014

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interactive contents on iBook version.
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They place the plates in a line in the centre of the fabric. They then divide equally lentils from one bottle to another, and each one from one end, starts pouring lentils over the plates with different rhythms, intensities and amounts spilled, creating different sounds until the bottles are empty. Then they remove the plates spilling lentils onto the fabric. Franzisca lies down and Isabel piles lentils towards her head, introducing many of them in the hair of her companion. Isabel lies down as well with a pair of transparent glasses, while Franzisca gets up and loosen her hair, letting the lentils fall onto Isabel, hitting the glasses and creating new sounds, always with lentils as the main "instrument".

Photo: Monika Sobczak





Photo: Monika Sobczak

The two artists collect lentils with their feet, creating again a sound dance, and meeting in the middle with a hill of lentils. Sitting on the floor and facing each other, they interlace their toes and fill the glass bottles with the same amount of lentils, helped by funnels and creating sounds. Once they



Photo: Monika Sobczak

collected all the lentils, they also collect all the materials, creating a package wrapped with the fabric that served as action space, tying it with the wool thread that started connecting them in the beginning. The action ends with Franzisca putting on the shirt and socks that Isabel was wearing



Photo: Monika Sobczak

when she came out of the suitcase and getting herself in it. Isabel closed the suitcase; remove the remains of the word "Oslo" written on and leaves pushing it with her partner inside.



Photo: Monika Sobczak



Photo: Monika Sobczak



Photo: Monika Sobczak

Reflections on Exchange

Isabel León & Franzisca Siegrist

Although we come from very different backgrounds, when we started to work we found many similarities, both in the use of elements such as the mode or form of caring out a performance; we are interested in the actions that take care of details.

To create a piece in such a short time is not easy, and less with another person with whom you have never worked together before, and do not even know. However, the process flowed so naturally and easily, becoming a very pleasant and rewarding experience, sharing and contributing equally. And watching the performance it could be difficult to tell which artist had contributed with what.

This process of exchange between artists is ideal to discover oneself doing things that one wouldn't do alone, and at the same time feeling that they are part of one, as they flow in a completely natural and intuitive way. It is a wonderful process to open the mind, leave kinks or stiffness aside, and to experience new ways of creating.

In our case, maybe it was too easy. Perhaps our understandings of performance are so close that we just hadn't disagreements, and perhaps we've lost that opportunity of growing where you have to give in order to build.

It was very easy and pleasant, and this shows that, despite possible cultural or generational differences, or ways of being, the connection through art can create bonds, or at least a first one.



Photo: Domix Garrido



Photo: Monika Sobczak

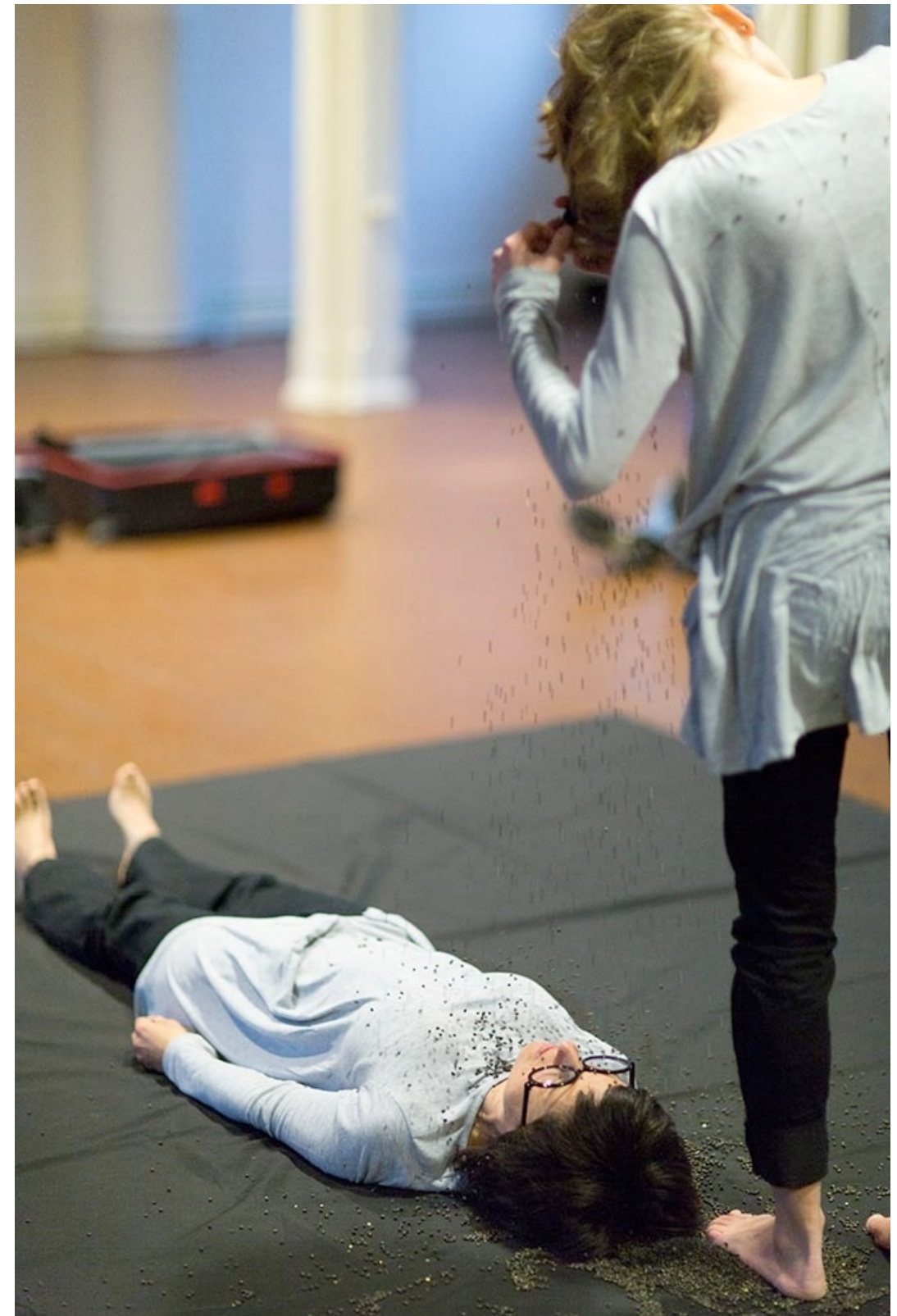


Photo: Monika Sobczak



Photo: Monika Sobczak

A split-screen photograph. The left side shows a woman in a black coat and a brown paper bag hood, sitting on a stone ledge in a park. The right side shows the same woman, now wearing a blue long-sleeved shirt and olive pants, sitting on a green park bench. In the background, a man in a green parka and black beanie walks past, and a bronze bust on a pedestal is visible. The background features a brick building and bare trees.

Ana Matey Inger-Reidun Olsen

Photo: Isabel León



Ana Matey

Artist, photographer and art manager. She study Communication at Saint Louis University and Technical Image (CEV), photography at EFTI school and butoh dance with Masaki Iwana, Wendell Wells, Yuko Kaseki among others.

She works with performance, photo, video, drawings and installations. Has been exposed in museums, galleries and alternative spaces, both at national and international level being last solo exhibitions with a residency at Espace o25rjj, France (Oct 2012) and Espace b, Madrid (April 2013). At both with her work in progress "The Feather Collector".

Her performances has travel around Europe, Mexico and Japan. At festivals as Interajcke (Poland), Preavis (France), Accion!MAD (Spain), Bbeyond (Ireland), among others.

In her experience as art managing projects underline: ELCarromato (2006/10), ARTÓN (since 2009), MATSU (2012) and EXCHANGE (2012) project with Isabel León.



Inger-Reidun Olsen

Inger-Reidun Olsen (iRo) holds a BA in choreography from Academy of Dance, National Academy of Arts and a two year degree from 1-year Pre-study dance program in Oslo (which today is School of Contemporary Dance). Since 2003 she have been doing her own artistic projects and performances as well as participated in other collaborative projects both as a choreographer, dancer and performer.

Iro's artistic work moves at the intersection of contemporary dance and performance art and involves performative work in traditional theaters, black boxes, galleries, in public spaces, in the forest, on the screen, happenings, in lectures, teaching, mentoring and curating. Her background as a dancer gives a strong physical presence in her performative and theatrical work. Her visual approach is visible in how she relates and creates in different spaces by using the body, materials and lights to communicate topics of her interests. Her work have been presented in United States, China, Mexico, Spain, Sweden and Norway.

Two people!

Exchanging

No fear, just wanting to interact and explore

Mirroring

Two people sharing time, space, thoughts and emotions

Making each other visible

Creating actions

Being in a process

Sharing over and over again

Time and space

Building

Holding

Letting go

Using weight

Lifting up

The world

Explode

Being individual

Together

Simultaneously

Involved

Being a part of this project has been a great experience
personally, artistically and culturally!

Best, Inger-Reidun Olsen (iRo)



Photo: Isabel León

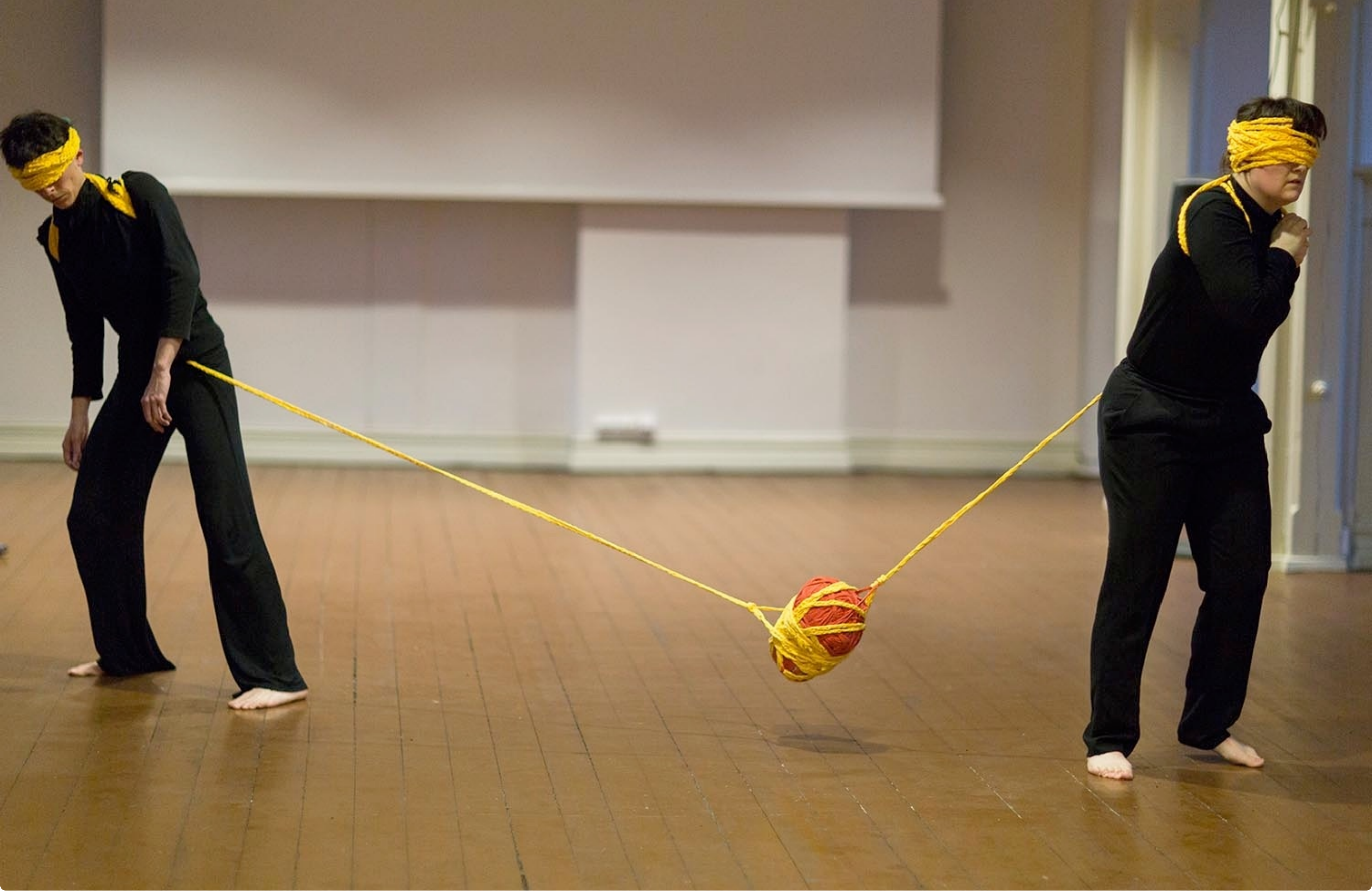


Photo: Monika Sobczak

[illegible]

Inger-Reidun Olsen objects



How to start a performance project together with an artist you do not know?

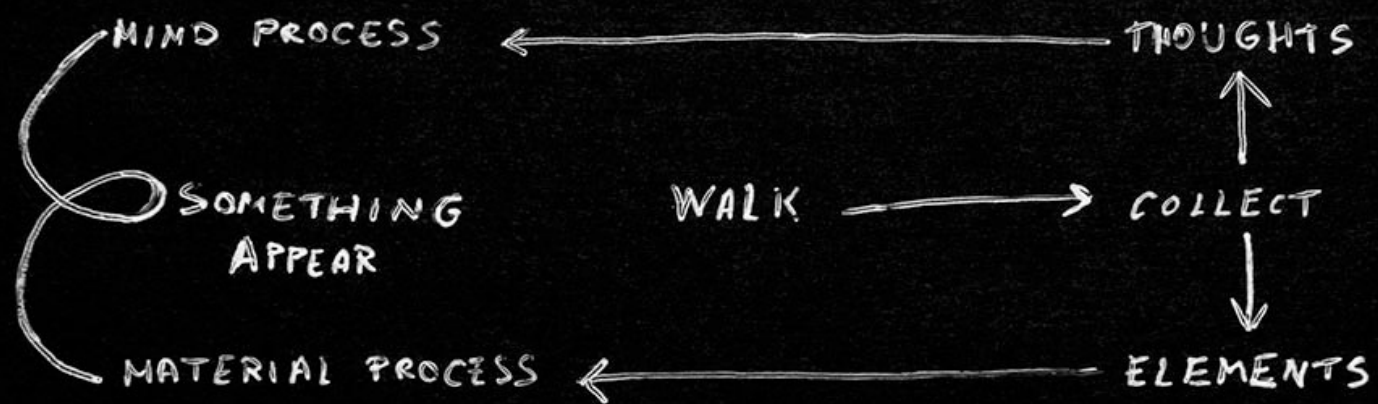
The two artists in this situation was Inger-Reidun Olsen and Ana Matey (the one who writes at this moment), at March 31th 2014.

The first contact was through a selection of elements which we usually work with. And we continued with sharing our way to understand art, life and the creative process.

What is art for you?

–Ana: "At this moment I would say that art is the transformative power of an individual and collective exerts on the substance, the mind and the spirit, so to me art is equal to life."

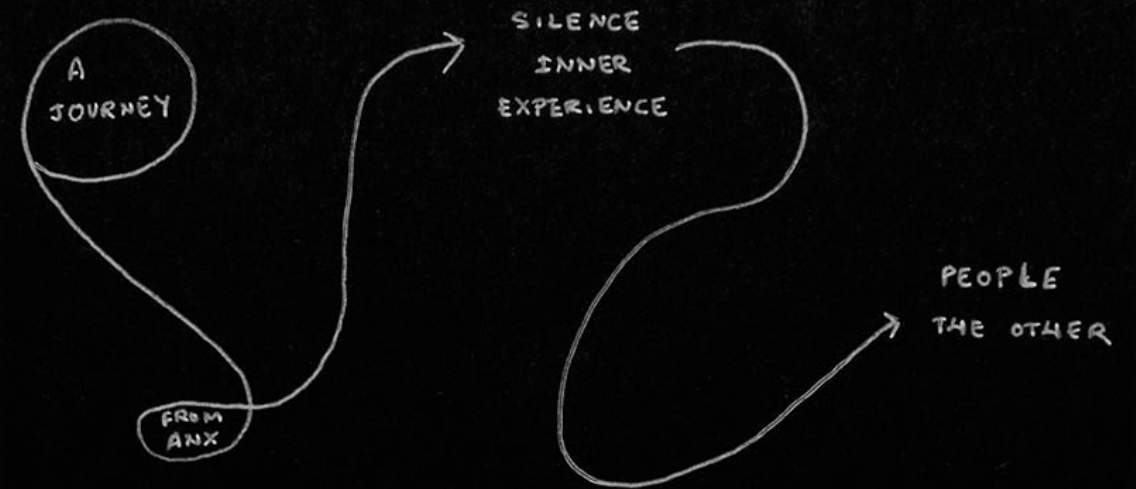
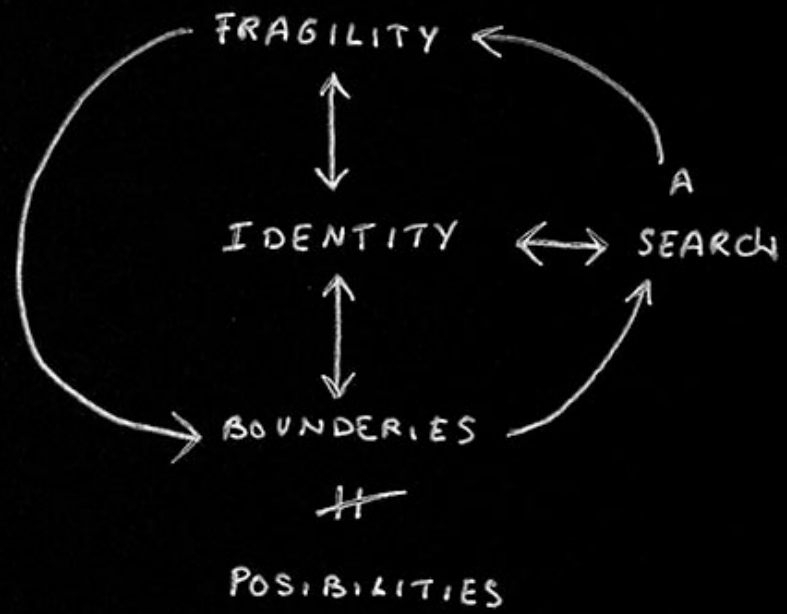
–Iro: " Art for me is a way of interacting with the surroundings, through that I get new understandings of life and society. It's a way of living and existing in this world."



– Ana:

My focus on this trip was to think about my own work and the central themes that occupies itself: time and identity. The following charts are the result of such reflection.

Sketches
Ana Matey 2014

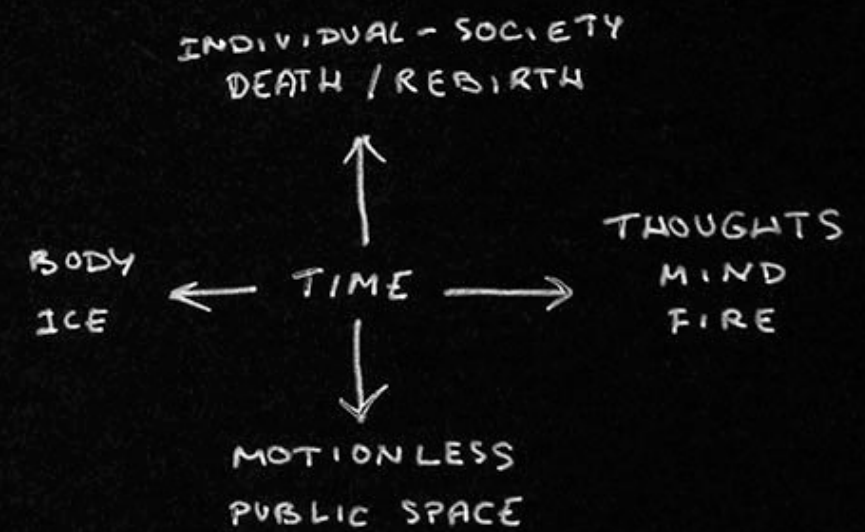


Sketches
Ana Matey 2014

WHAT HAPPEN AT THIS CONTRARY SITUATION?

WHAT APPEARS → FEELINGS / SKIN
→ THOUGHTS / MIND

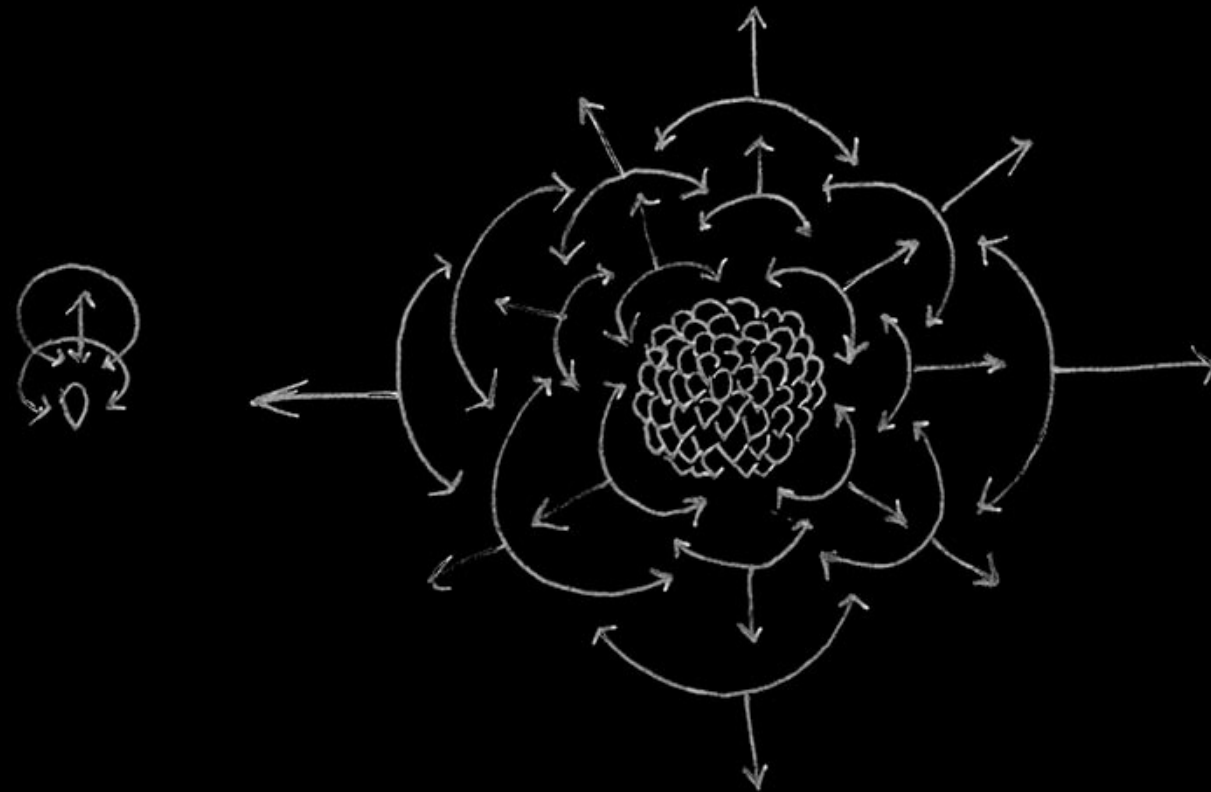
INDOOR	—————	OUTDOOR
TOGETHER		ALONE
(ACTION WITH)		(VIDEO ACTION)
PUBLIC		PUBLIC SPACE



The first two days of work we focused on sharing our thoughts and artistic process.

While we were sharing we found ideas that somehow were connected, generating a map of connections that we were the microcosm of the individual to the macrocosm of the social.

Sketches
Ana Matey 2014



To warm the engines, and that the exchange or start to get to know one another outside not only through the mental, i proposed to Iro perform an action that I've been doing intermittently since the summer of 2013, at which time I was standing next to Isabel Leon doing a residency project of EXCHANGE at Sierra Art Center. It is in this mountain where I collected a slate stone and each morning repeat the action of drawing lines with it.

Through the action the solid stone is transformed into dust. Part of this dust returns again to the earth by wind action, the other part is collected and introduced in a small box of brass. One day during this daily action, slate broke in two, in that moment I understood that this piece was an invitation to another.



EXCHANGE Sierra Centro de Arte
Ana Matey 2013

The following action took place in Granada, in another EXCHANGE residence, at this time in Enclave of Action. On this occasion I invited Igor Sousa, my partner to perform the action with me. At the entrance to the space, in the street, united by a pair of trousers, back to back, we draw our silhouette on the wall during one hour.

EXCHANGE residence in
"Enclave de Acción"
Ana Matey & Igor Sousa 2013





The third action was with Iro, we decided together the place to do it and I invited her to include some element in the action itself. So on this occasion we both draw lines in the ground with our faces covered by a cap of cloth.

During the week we focus on sharing and generating actions focusing on the creative process itself rather than to produce a piece of action. We decided to develop two different actions in the street:

ARE THEY GOING TO HANG
THEMSELVES?

ARE THEY SUPER HERO'S?

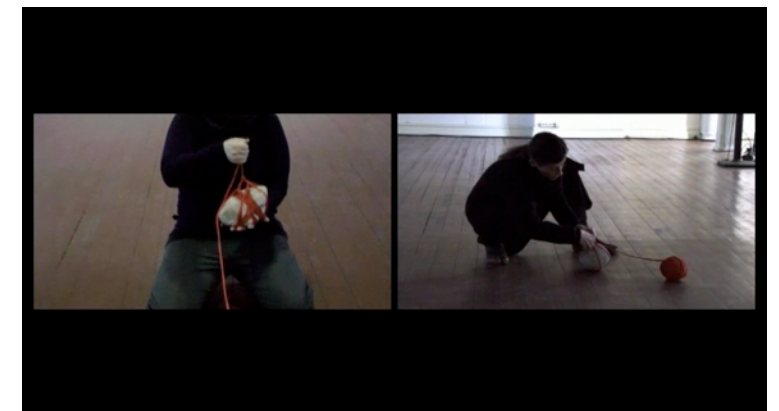
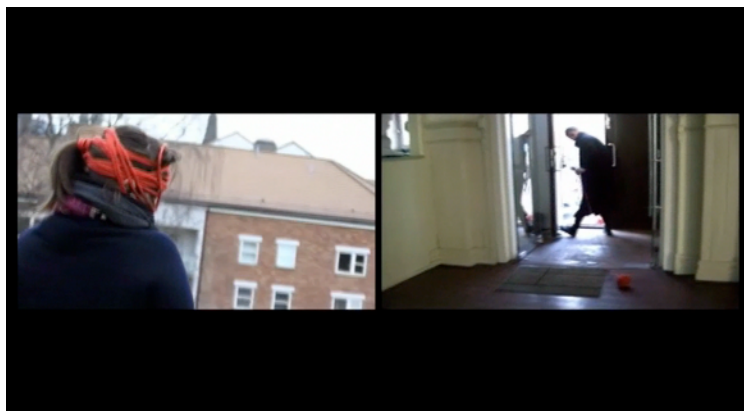
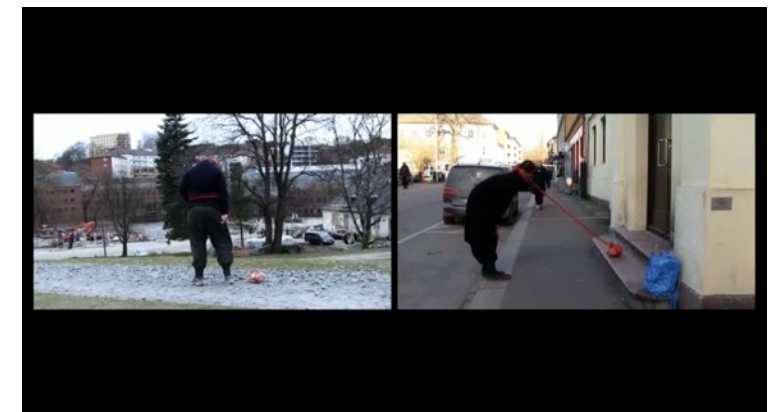
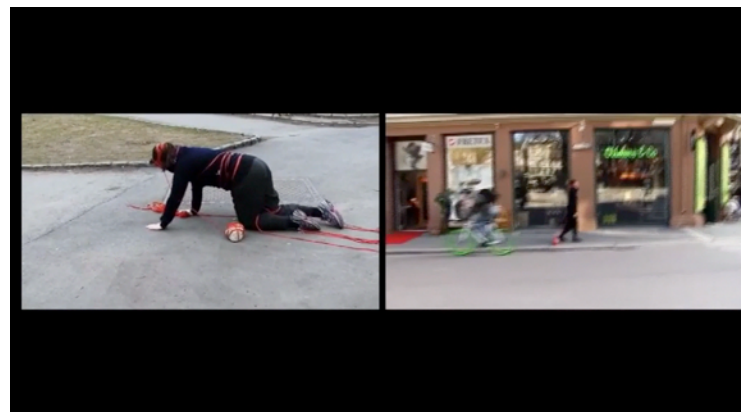
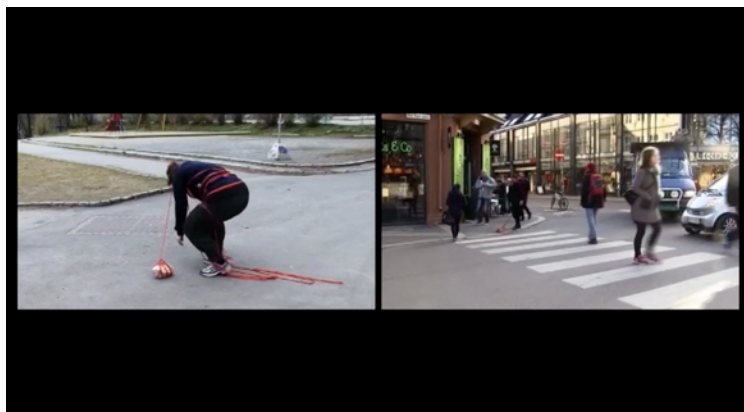
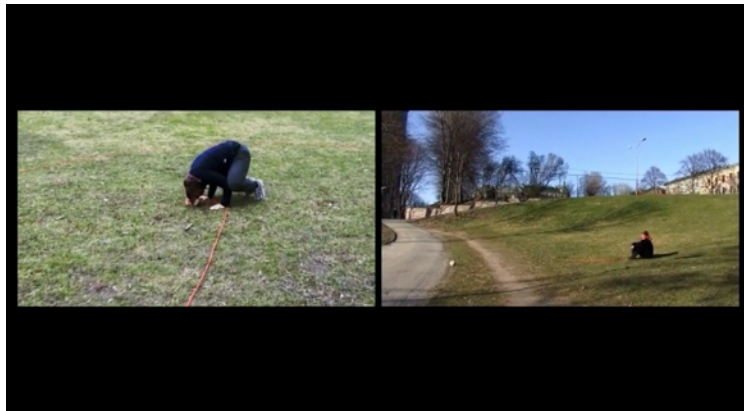
EXCHANGE España - Norge
Ana Matey & Inger-Reidun Olsen
Oslo 2014



Are they going to hang themselves?

Action by Ana Matey & Inger-Reidun Olsen

Photo: Monika Sobczak



“Are they going to hang themselves?” video I

April 2014. Atelier Nord ANX, Oslo, Norway. Ana Matey & Inger-Reidun

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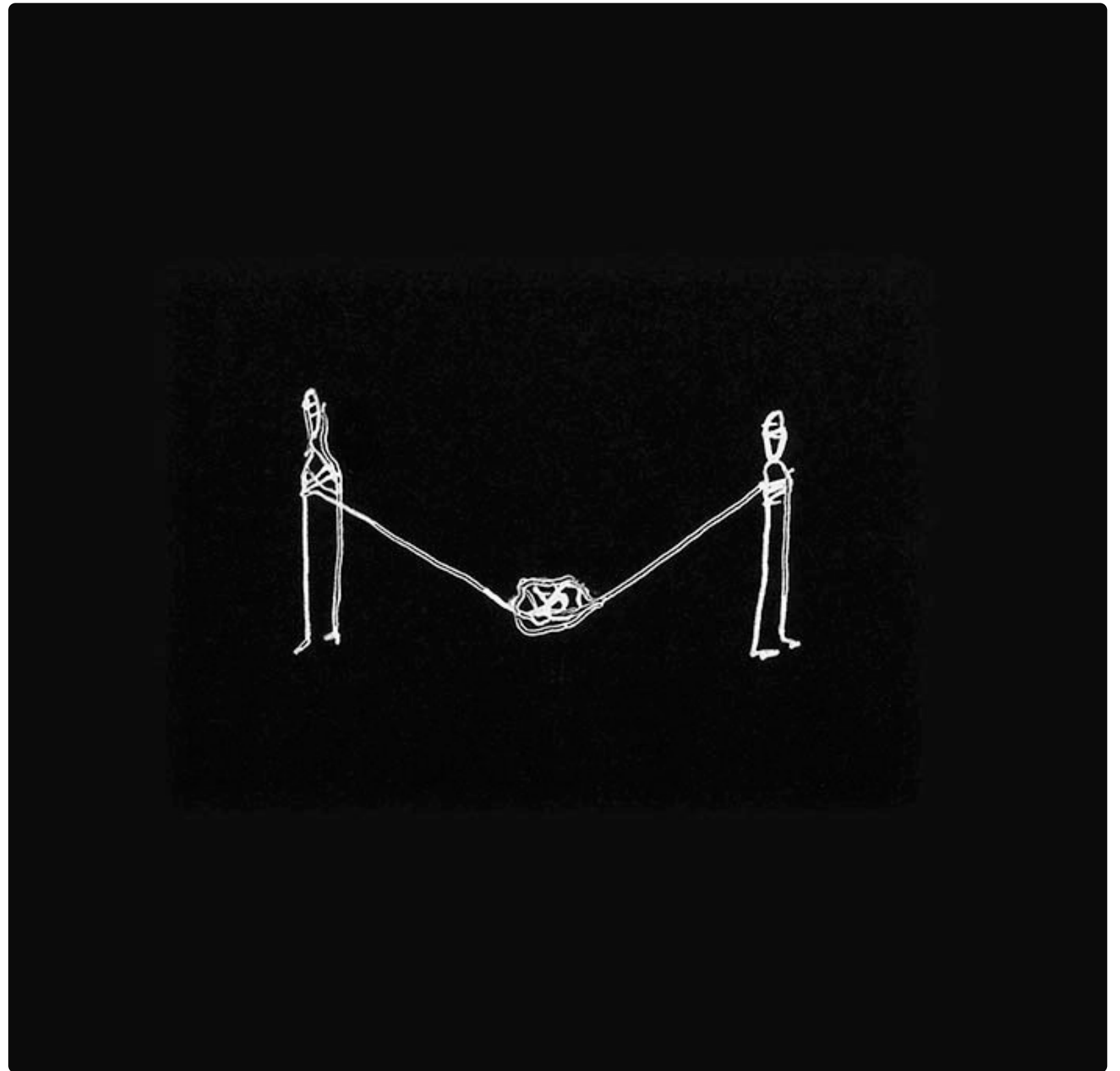
Drawings
Ana Matey 2014

The first action is born of the vital status from each of us. Iro tells me about her state of mind, the feeling that one part of her brain is stock and the other one contrary flows freely. When she told me about this, I saw how it connected with a piece which I have been working with since October of 2013, named "Things may fly...or not", which asks about individual and social possibilities and impossibilities, the idea was born from the social and political situation in Spain.

We decided to make this journey/action separately, each of us with a different stone both displaced by me from the beginning. Iro with a stone from Spain and I with a stone from Norway (found in Oslo the first day along the river). The first day Iro did the action and I recorded it and vice versa the second day. For the edition we decide to experiment and exchanged the recorded material so each of us edit her own action, recorded by the other.

After the experience of the journey and once we have edited the video, we think if it make sense or not to continue and if so in which manner and why. I shared with Iro an image that came to my head.

I explained how to continue this action completed the above by the union of opposites as well as a union of forces, working with the vital status of each one, the resistance versus fluidity. Iro agreed, so we decided to continue the action the day of the event in Atelier Nord ANX.



Drawing
Ana Matey 2014

The following discussion was about if we were going to include the video action during the live action or not. Both believing in the same way; less elements are better and we thought that in general the projections removed attention without actually adding to what was happening. We were going to develop a continuity of action in the performance space and even if the movements are similar in some ways we ended up taking a chance of using the video without fear of overkill/redundancy.

We decided to merge both stones during the action and attach them to our heads covering our eyes so that we could not see. The purpose was to elevate/lift the stones together, between us. To bring lightness to the construction of the piece we decided to include some yellow balloons with happy faces drawn that we were trying to blow up (fill with air), while we were lifting the stones between us.

Photo: Monika Sobczak





Photo: Monika Sobczak

We decided not to rehearse parts of the performance before the showing. For example it was during the action we figured out how lift the weight of the stones,

without knowing what will happen. It was at the moment of the action that we discovered and solved the situation.



Photo: Monika Sobczak



“Are they going to hang themselves?” video II

April 2014. Atelier Nord ANX, Oslo, Norway. Ana Matey & Inger-Reidun

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Are they Super Hero's?

Action by Ana Matey & Inger-Reidun Olsen

Photo: Isabel León

During the week, through discussions we found out that we both were also concerned with interacting with the environment. In Norway in the public space in the city there is no contact between the citizens, people don't look at each other that much, no words, even in dangerous or different situations people do not interact.

Iro suggested to perform an action in the public space that will make inquiries and confront people with the performative action and make situations.

To do this, our faces are not visible, we had a long conversation about the color that we use to cover, we found that each color meant, being very difficult to find a neutral tone. We finally decided to use the brown cloth caps with mirrors attached on top, covering our eyes.

Photo: Isabel León



The action was developed in the square in front of ANX. We choose to perform during rush hour, when people leave work and the park was crossed by a constant flow of people. We stayed at the park for more than an one hour. Mostly foreigners and children was interacting with us.

Photo: Isabel León






Photo: Isabel León



Photo: MATSU



Photo: Monika Sobczak



Domix Garrido
Susanne Irene Fjørtoft

Photo: Monika Sobczak



Photo: Theor Román

Domix Garrido Abenza

Degree on Performing Arts and specialist on Museology and Contemporary Art. He is director of ABIERTO DE ACCIÓN, platform which promotes the practice, research and dissemination of performance art. As a performance artist she has developed her work at festivals, art centers and public spaces in different countries.

He works in the field of action that is generated around the experimental arts and within the poetic context of conceptual art. Domix develops his actions uniting two perspectives: the socio-political and personal, marked both by the force of the naturalness and emotional depth.



Susanne Irene Fjørtoft

Susanne works as a theatre maker in the companies LIVESTOCK and Happy Gorilla Dance Company, but also embark on missions as a performance artist and freelance scenographer.

She has her early education in visual arts and a BA in Scenography from Norwegian Theatre Academy and her main interest lies in the intersections between performance art and theatre strategies and the collective process of creation.

– **Domix** : *How can two bodies, two human beings that live so far apart, so separate physically with so many cultural, social and morphological differences, communicate without a word and blend into one single animal, wild, strange, awkward and blind?*

– **Susanne**: *Performance art is an abstract and diverse language. It can seem unfamiliar to anyone at first, but all languages are like that. Once you start exploring it you find yourself able to communicate through it.*

– **Domix**: *The lack of verbal expression allowed a physical and attitudinal dialogue to be expressed through our bodies and our choice of elements and our relation to them. We were sometimes feeling the touch, intention, flow, warmth and gaze so close that our eyes disappeared and we only perceived the energy generated at that time.*

– **Susanne**: *Our actions became images, and the whole process became the work itself: a dialogue without words. It was an activation of senses, a way to perceive another human being that we seldom consciously bring out in our everyday life.*



Photo: Monika Sobczak

Domix Garrido objects



Susanne Irene Fjørtoft objects





“Conversations” video

April 2014. Atelier Nord ANX, Oslo, Norway. Domix Garrido & Susanne Irene Fjørtoft

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Conversations in Oslo

Domix Garrido

Two extremes meet, they are mixed, they are forced, they cohabit and they give as result: a hybrid, unique and silent performance. A conversation reflecting primarily the human being can be expressed in a different language without the word. A less traveled way of communication but more archaic: the body is present, the intention fluid.

This communication has been possible to fragment the language barrier and social conventions, opening the maximum perception and hear each other from a primitive perspective. My obvious communication problems with Susanne marked from the beginning our working pattern: the limited use of the word. The lack of verbal expression was the dominant trend in our work, it allowed a physical and attitudinal dialogue to be expressed through our bodies and our free choice of the elements and our relation with them. We were sometime feeling the touch, intention, flowing, warmth and gaze so close that our eyes disappeared and we only perceived the energy generated at that time.



Photo: Monika Sobczak

How can two bodies, two human beings that live so far apart, so separate physically, with so many cultural, social and morphological differences, communicate without a word, and blend into one single animal, wild, strange, awkward and blind?.

When you ever get to get in touch with an equal, when during this process has emerged unexpected and genuine, when without intending to get to the end end of the process during the first session when the absence of light and word becomes a genuine expression when the other's intention it becomes your intention and when bodies are abandoned to time, materials and space ... then, during that process, it can be said that has emerged a genuine conversation.



Photo: Monika Sobczak



Photo: Isabel León



Photo: Sergio Muro



Photo: Monika Sobczak

Exchange Oslo “conversations”

Susanne Irene Fjørtoft

Speak without language. Performance art is a language in itself. It is a diverse language. It can seem abstract and unfamiliar at first, but all languages are like that. Once you start exploring it you find yourself able to communicate through it, and not only between yourself and the audience, but between artists.

When was the last time you really met someone? Really paid attention to someone? We tend to get lost in words, like this text now, it is getting lost in itself. Communication is about the warmth that a body expels, the rhythm of a breath and the mood that it transmits to its surroundings.



Photo: MATSU

I met Domix for the first time and we did not speak much. We just started working. Doing. Trying out actions, and it became images, and the whole process became the work itself. How the performance was developed was what the performance itself finally was about: how to communicate without words. Through reading each other's bodies, eyes, feeling tension or relaxation, observing, listening to the breath, touch, push, be pushed, guide, follow and anticipate. It is an activation of senses, a use of them that we seldom bring out into the conscious use in our everyday life.

We forget to smell each other. To look at someone is not the same as seeing them. And it is understandable that we don't manage. If we would give each and every person we meet every day the same kind of attention and use the amount of energy that this kind of observation demands we would be exhausted before lunch. But it is also a gift and a privilege to receive such attention from a person. We give it to the ones closest to us when we are in love, to a child or to our parents. But it is very seldom that we give it to a stranger.

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*Communication is about the warmth that a
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Susanne





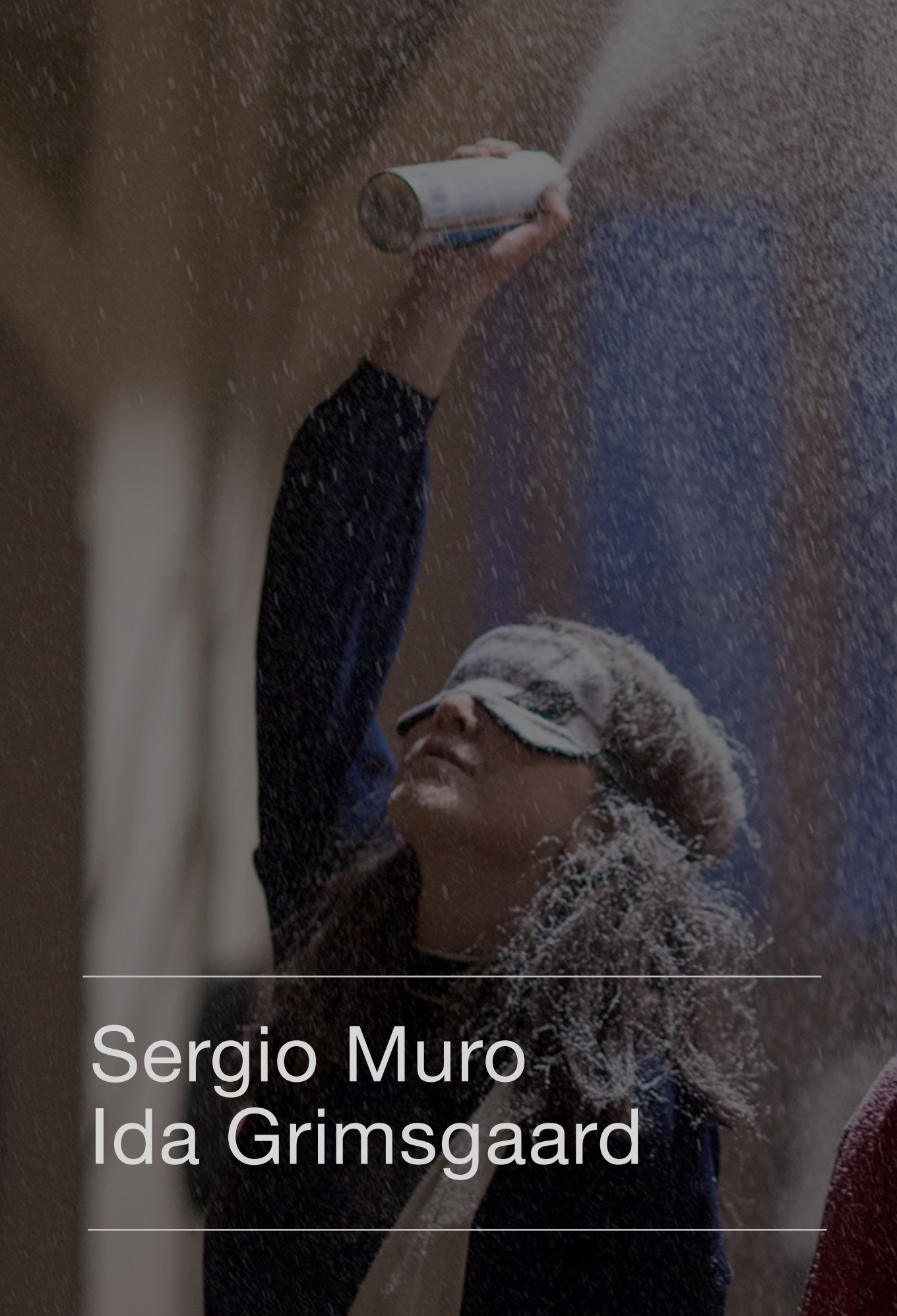
Photo: Monika Sobczak



Photo: Monika Sobczak



Photo: Domix Garrido



Sergio Muro
Ida Grimsgaard

A person wearing a blue long-sleeved shirt and a mask with a long, curly white beard and a small crown. They are holding a silver and blue aerosol can high in their right hand, spraying a fine mist of white particles into the air. The background is dark and out of focus.




Photo: Monika Sobczak

A person wearing a red short-sleeved shirt and a mask with a long, shaggy brown beard and large, expressive eyes. They are holding a silver and blue aerosol can high in their right hand, spraying a fine mist of white particles into the air. The background is dark and out of focus.



Sergio Muro

Born in Spain. Sergio Muro got his Bachelor's Degree in ART History and the Official Master's in Culture Heritage Management at University of Saragossa. In his stage in England and Ireland He gained a Master's in Arts Management at Birkbeck University College of London, a Cambridge Graphic Designer at City Lit in London and the Cambridge First Certificate in Dublin.

With a background from fine art He has exhibited and performed his work at different festivals around Europe. Sergio is based in Saragossa, Spain.

He does creative and art workshops in different places. He has got on display his work in more than 40 solo and collective exhibitions. I was chosen by EU to paint murals in Youth on the Move EU Project in Saragossa and AULA FAIR in IFEMA -Madrid-.

He has got several Grants (USA, Spain, France, Norway) and Awards (performance and art management).

He has Create events for commissions and featuring for FNAC, Casa de las Culturas, Renoir, IAF/ Zaragoza Activa, CERAI and for The Bid of Saragossa European Culture City in 2016.

As well He was presenter of the International Film Festival ECOZINE, Slam Poetry ZGZ, 22xD. Luis Calanda Film Festival, Recycled Planet Film. Currently He is running a Performance-Show "Cold Meat" in Theatres. Co-Director (with Juan Escós) of the International Performance Festival Out of Mind.



Ida Grimsgaard

Born in Norway. Ida Grimsgaard got her B.A. in scenography at Norwegian Theatre Academy in Fredrikstad, Norway. With a background from fine art she has exhibited and performed her work at different festivals around Europe. Ida is based in Oslo, Norway.

She's exploring the coincidences that appear by being present. Investigating the possibility in animating different objects/materials. An attempt to transform the physical present from the human into an object. Working with materials either as the performer itself, or as costume - a part of the performer. The body and its physicality is the starting point of her work.



“DREAMS vs REALITY” video

April 2014. Atelier Nord ANX, Oslo, Norway.- Sergio Muro & Ida Grimsgaard

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About the exchange

Ida Grimsgaard

The starting point for this one week of exchange is a challenging and interesting task - getting to know another artists practice and being involved in his/hers way of creating. How to create an equal collaboration? I see collaboration as a way of balancing. There should be curiosity, openness and a wish to understand each other. In the proses of getting to know another person you also realize several things about yourself. It suddenly gets clear to you what you enjoy and were you put your focus. What you find interesting and perhaps also what you don't find important. So collaboration is suddenly not only about getting to know someone else, it is also a possibility to learn more about yourself.



Photo: Monika Sobczak



Photo: Monika Sobczak

Although we worked in duos, this specific exchange became unique because of the eight people involved. You were all the time surrounded by creation and a nerve appearing from a group in constant search to find and understand each other. The curiosity about new people gave our process a new layer of desire.

In a good collaboration you look on the unique qualities that the different involved parties can contribute with. How these elements can work together and cause a new quality not possible without the influence of the different parties. Like the creation of a baby - the parents are melting their DNA together to create a new human



Photo: Monika Sobczak

being. The baby is not its mother neither his father. The baby is a mixture of his parents and by this, a whole new and unique human.



Photo: Monika Sobczak

My partner and I have different approaches to performance art. Sergio works with confronting and provoking his audience, where I rather create images and visuals that invite the viewer to read their own experiences into it. Instead of trying to compromise our expressions we decided to use our contrasts. Our differences became both the biggest challenge and also inspiration in our process.

When I look at the end result of this exchange I feel happy to see that what was created could only appear in this specific collaboration - and that the final piece is a result of us. Even though our ideas are not the same and our expressions are different - this piece could only exist in the present of the two of us.

Sergio Muro & Ida Grimsgaard objects

Do we find the exit?
Have it been just a dream?
A nightmare?

We are nothing without objects,
we are nothing without dreams...

About the project

Sergio Muro

From the very beginning of our artistic residence we had a nice dinner with typical food from our countries all together. I think it is the best way to start for knowing other culture and each other. In this case we generate a cosy atmosphere and making a natural meeting, chatting about everything and trusting ourselves. First, we introduced our materials that we usually work with. After this, Ida and me, we were chosen by random to become an artistic couple for doing a performance. Before to all of this, each artist presented the artistic statement with some pictures about individual's performances.



Photo: Monika Sobczak



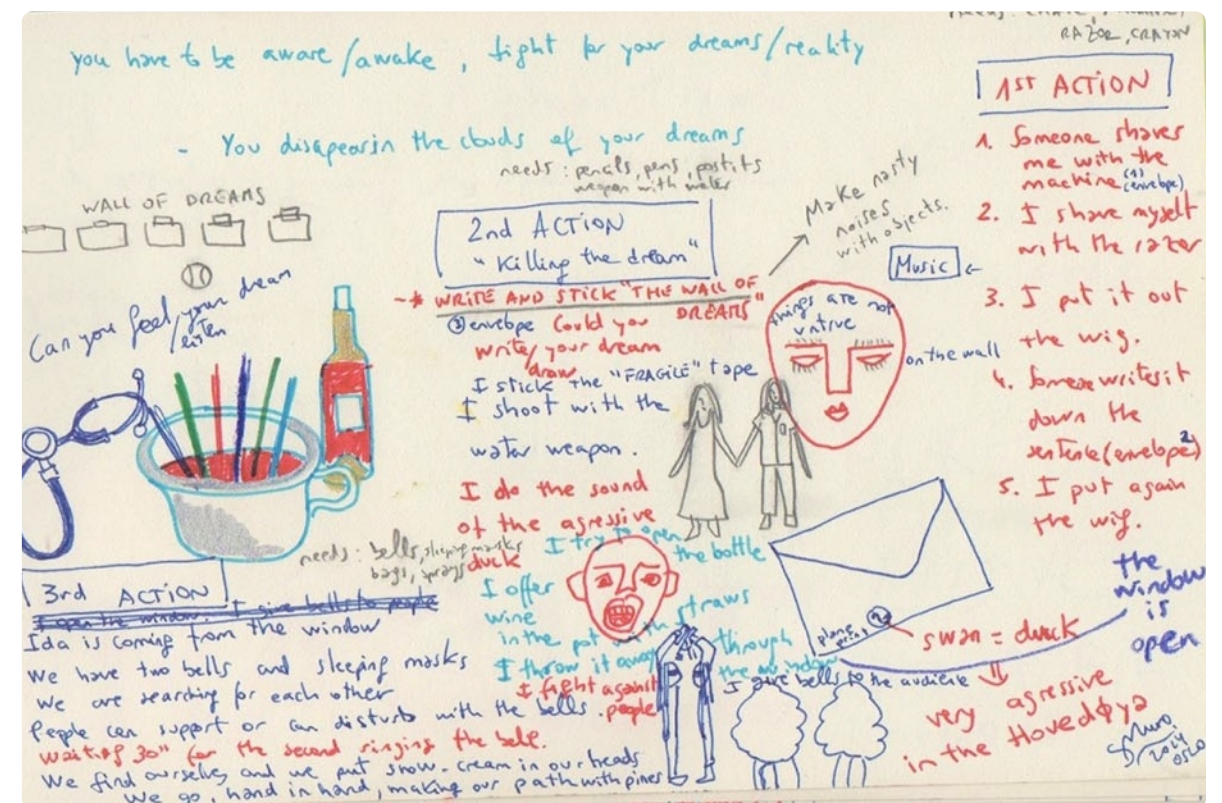
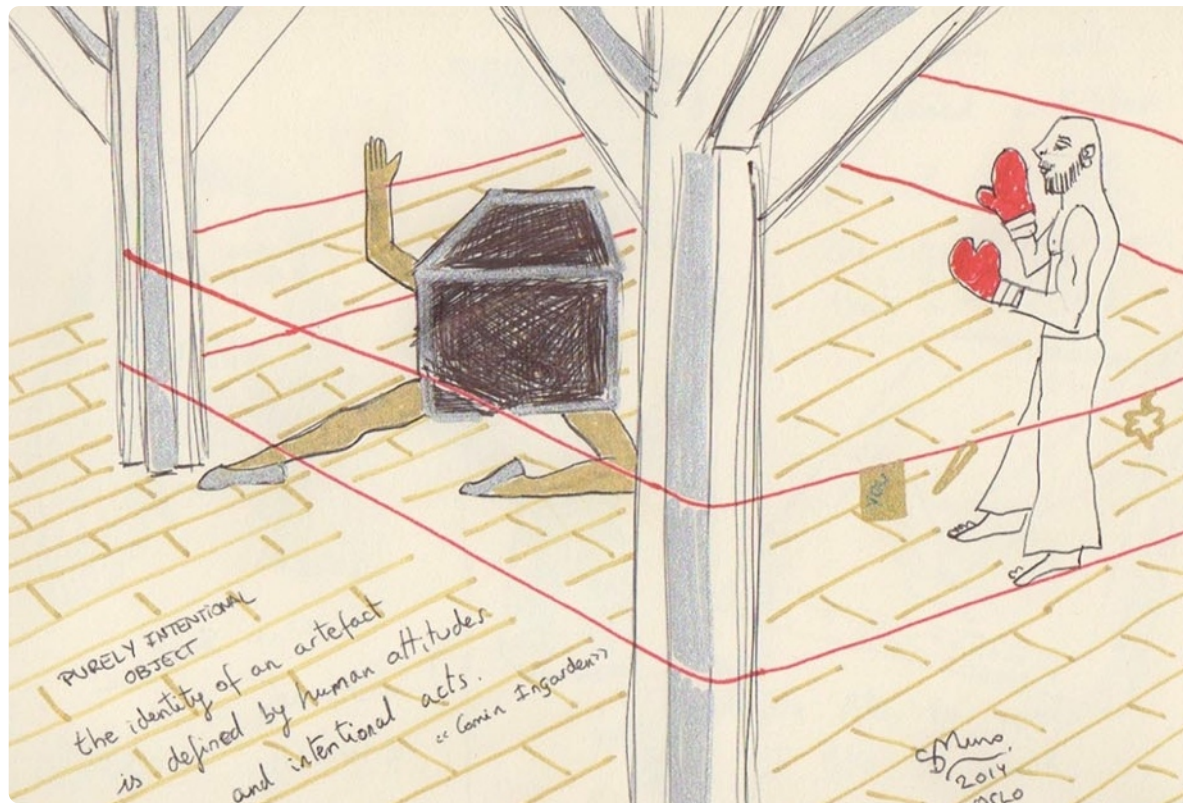
Photo: Monika Sobczak

It was really a very fulfil experience, because the atmosphere was always very amazing, we were all of us very receptive to learn from the others, to sharing ideas, objects and time. We enriched each other, we went one step ahead of our creative process and we try different ways of thinking.

The space, Atelier Nord ANX was perfect, and the organization by PAO quite good. All of them were involved in the project and they made a real effort. The city, Oslo, impressed me a lot, full of cultural activities, sculptures, contemporary art, a lot of cultural facilities and big support in Arts and very attractive city. I enjoyed so much with all my colleges, but I have got closer to Domix Garrido because we were roommates and we did several performances in the street of Oslo.

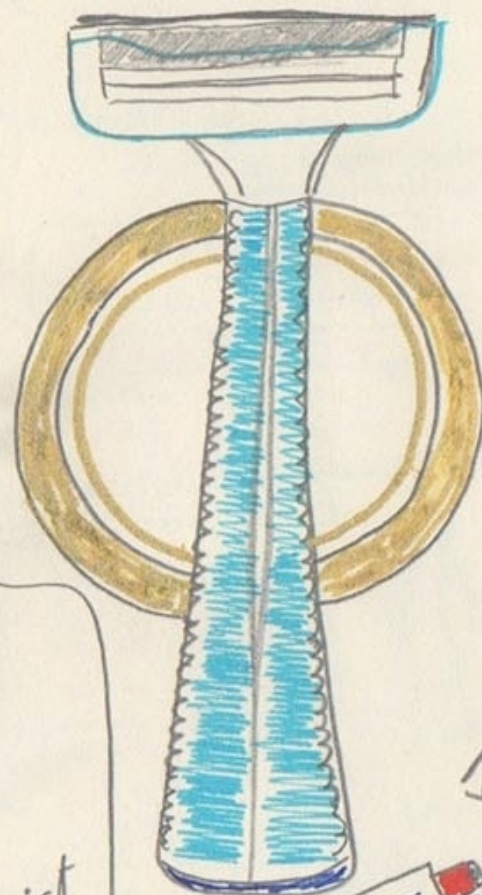
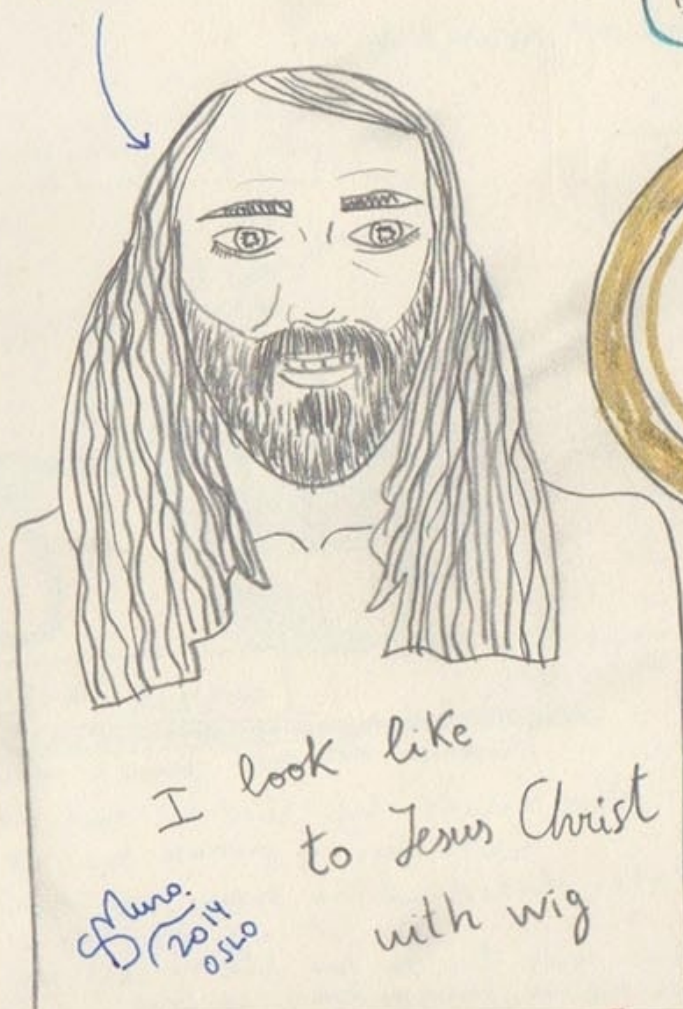


Drawings: Sergio Muro 2014

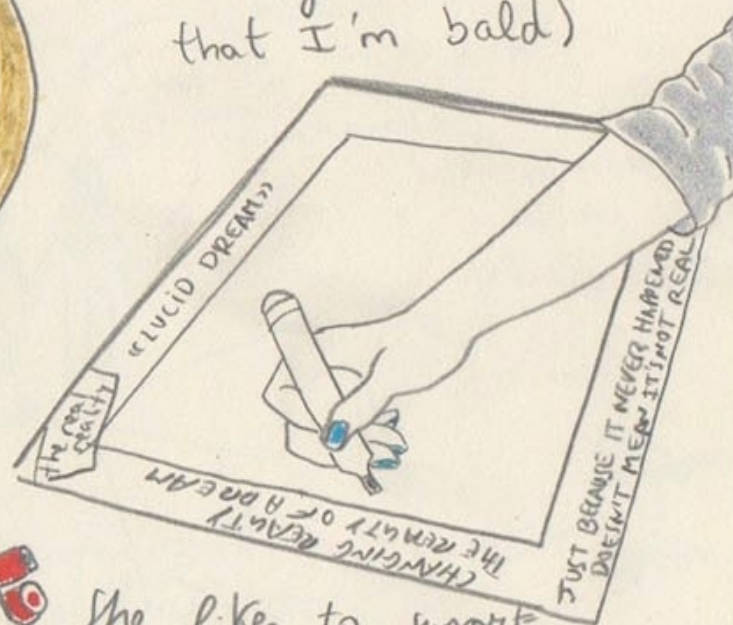


Drawings: Sergio Muro 2014

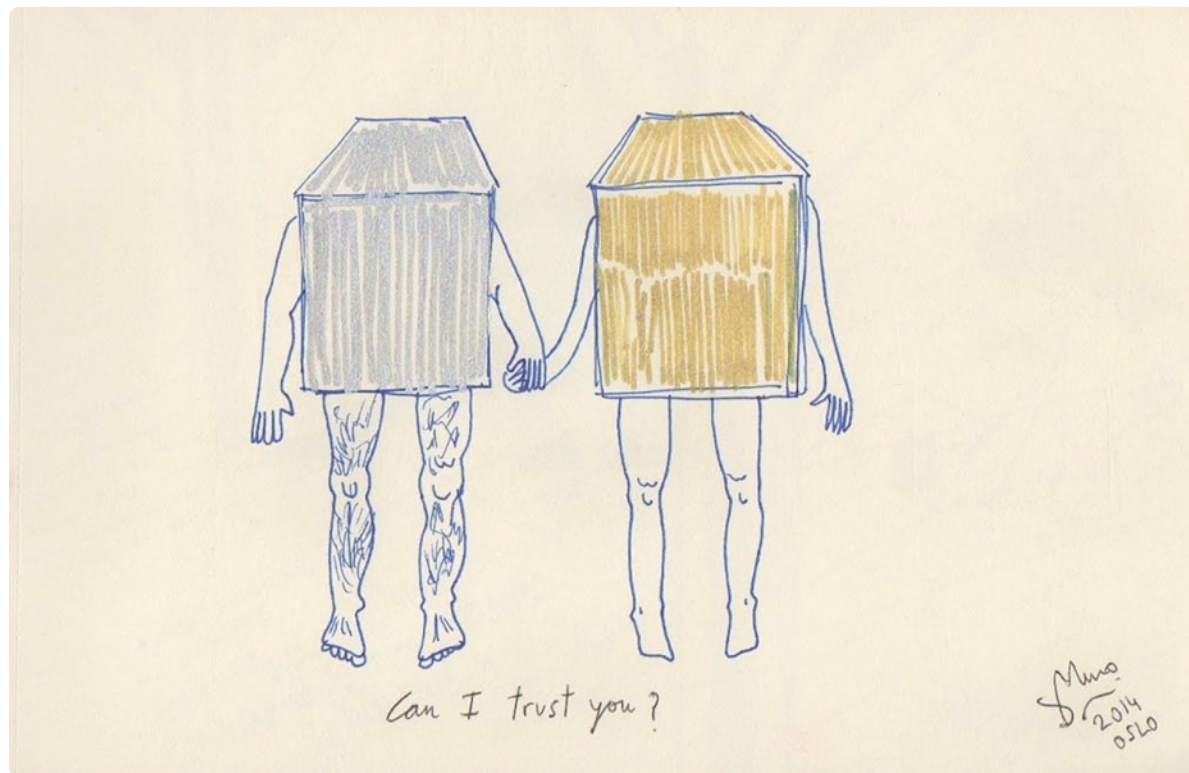
Ida's wig



I'm gonna shave
my beard and then
I will take off
the wig (nobody knows
that I'm bald)



she likes to support
I like to provoke



Drawings: Sergio Muro 2014

Ida, my artistic partner has an interesting point of view about how to do a performance, she has a great experience in the university as student and as well as artist. She is a bit different of me, so we met in the middle, and we created a performance with some of the concepts of both, but the most important thing, we created something new.



Photo: Monika Sobczak



Photo: Monika Sobczak

The real important thing was the work in progress, with magic moments and very lucid ideas. From the very beginning the conversation was fluent and we found quite soon the theme of our performance together: DREAMS vs REALITY, and we confront the two styles, because She prefers to hide herself (in objects) to express the idea, and for me I like more to provoke the audience directly, talking and being in touch with them, breaking the edge of the individual space.

As well, we wanted to get the same goal, to achieve Human being's dreams, but she rather to encourage people to get this target by supporting them, but in my case it was instead of this, I prefer to criticize them and to make trouble, because in the end, there are too many obstacles in our lives and in ourselves to get our dreams, and we do not have to justify if we can not achieve them. Just trying hard and do our best.



Photo: Monika Sobczak



Photo: Monika Sobczak



Photo: Monika Sobczak



Photo: Domix Garrido

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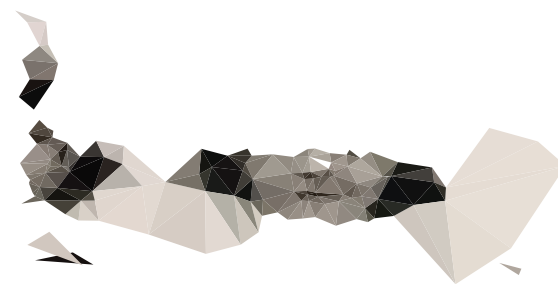


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